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MEMBERS ONLY? THE NON-AGGRESSION OF PHALLUSES IN LUCILIAN SATIRE

Recently, a claim from a British Museum exhibition catalogue caught my eye (Roberts 2013.52):

The Romans saw nothing shocking in this – the protective phallus was everywhere in Roman culture. Intentionally erotic Roman imagery certainly exists, but most ‘sexualized’ or ‘eroticized’ images were seen by Romans as symbols of fertility, amulets of good fortune, or just comic.

In this article, I accordingly want to read some fragments of Gaius Lucilius (180 B.C.E. – 103/2 B.C.E.), the supposed founder of the one truly Roman genre, verse satire (Quint. *Inst.* 10.1.93), against the supposed ubiquity of the phallus in Roman life. Juvenal’s splenetic and cartoonish portrayal of women in his sixth satire, and of Naevolus’ and Virro’s joint exploits in his ninth, and Horace’s diatribe about sex in *Satires* 1.2 have, among others, taught students of satire to be on the lookout for obscenity as a marker of “frank talk,” an announcement that these poems that embody *libertas* will not shy away from the “facts of life,” even as their speakers turn out to be addled and unreliable. The words for genitalia are supposedly standard elements in this genre of aggressive, streetwise poetry.¹ And the Republican inaugurator of the tradition was apparently a raunchy bachelor (Christes 1971.17, 60), who refused to grow up and settle down. Splattering the page with obscenities, he celebrated his sexual conquests and purveyed a macho image with a tone “savage and jolly at the same time” (Richlin 1992.169). But is it true that the activities we associate with the phallus, urination and ejaculation, typify Lucilius, such that the “single common element in Lucilius’ attitudes is that of staining” (Richlin 1992.170)? Rather, is there not a conservative strain of self-control to satire?² I will argue that the Lucilian fragments which seem to involve the appearance of penises need to be reinterpreted in a less overtly sexual light. Indeed, we have in Lucilius no parallels for Horace’s three deliberate uses in *Satires* 1 of the term *cunnus*, even if my cook’s tour will encompass references to ψωλός, *caulis* and *mutto*.³

If we approach the question through the lens of genre, we find instead several possible models from which Lucilius may have super-sized his poetic mode. Firstly we can turn to Horace's infamous and important claim at the opening of *Satires* 1.4 that the Old Comedians served as Lucilius' inspiration. Eupolis, Aristophanes and Cratinus are named (*Sat.* 1.4.1), and Lucilius is said to 'depend utterly' (*hinc omnis pendet Lucilius*, 1.4.6) on these authors. While Horace cites the Old Comedians primarily because they supposedly savaged their enemies in public (*notabant*, 1.4.5), the phallus featured prominently in costumes for performances of their plays.⁴ While these are usually "wholly within the fictional world" (Ruffell 2011.240), and not referred to self-consciously, the very prominence of the visual element in the theatre puts the phallus front and centre; in contrast, in satire the lack of an acted component, and the concomitant reliance on the text, arguably lessens the (deliberate) outrageousness when a phallus appears.⁵

Moreover, in Old Comedy comic obscenity is "strongly identified as masculine through the figure of the comic buffoon" (McClure 1999.205). Was Lucilius a buffoon? Invective language and obscenity is typical both of the more overtly public works of Old Comedy and of iambic poetry typical of the private symposium, and much has been made of the cross-pollination between these modes, with particular focus on literary rivalry and self-presentation (a treatment pioneered by Rosen 1988). As far as the phallus is concerned, though, there is a difference between stylised banter about masculine prowess and the presentation of comic wretchedness or paradox via actors' underclothes.⁶ We should also note that the Hellenistic world was also well used to the public presentation of phalluses.⁷

At Rome, by contrast, iambic had particular impact on the poetry of Catullus, which contains memorable examples of hyper-masculine invective, featuring what is essentially penis-wagging (such as the famous poem 16, with its immortal opening and closing line, *pedicabo ego uos et irrumabo*,

“I’ll bugger you and fill your mouths”). A key concern is the public nature of phallic display, as with Catullus 37 which figures itself as the scrawl of *sopiones*, comic cartoon graffiti, on the walls of a bar-cum-brothel (Ruffell 2003.41-2). And farcical mime surely featured the phallus in public, in scenarios such as the well-known adultery mime, famously imitated in (among others) the close of Horace’s *Satires* 1.2; Lucilius was much later classed together with a mime-writer (Pomponius) by the Christian writer Arnobius in having apparently situated his poetry in a brothel: *quia Fornicem Lucilianum et Marsyam Pomponi obsignatum memoria continetis* (“because you have fixed in your memory the Bordello of Lucilius and the Marsyas of Pomponius,” Arnob. *Adv. Gent.* 2.6).⁸ Yet even in Catullus such untrammelled, aggressive masculinity coexists with soppy, love-struck attitudes to women.⁹ Taking a cue from such resistance to compartmentalisation, we could also consider that Lucilius may have written at least part of his corpus in a proto-elegiac vein.¹⁰ His Book 21 (of which we have no fragments) was apparently entitled *Collyra*,¹¹ in the same familiar way that later books of poems written in elegiac metre would be named for the poet’s mistress – *Cynthia* for Propertius’ *Monobiblos* being a prominent example.¹² Lucilius’ Books 22-25 perhaps contained elegiac couplets, although our meagre remains do not reveal much.¹³ The elegiac poet devoted to his mistress needs to be reconciled with the Don Juan who thinks with his penis, for whom women are only good for a quick lay.¹⁴ This article suggests that the synthesis can be achieved in a way more convincing than the simple observation that “there are gradations in the attitude expressed in Lucilius’ poems” (Richlin 1992.166).

Of course, the fragmentary state of Lucilius’ poetry today means that his work is a happy hunting-ground for proponents of speculation. Every critic brings their own expectations to close reading, and one can only hope that the Lucilius here disinterred is at least plausible, in spite of the text of Lucilius, largely derived from citations in the much later dictionary of Nonius Marcellus,

being something of a mess, notwithstanding the general incoherence and the lack of certainty over which persona is speaking, in the voice of the author or not. One relevant illustration of the difficulties is a fragment that describes a prize specimen of livestock, which we might colloquially call “the dog’s bollocks,” regarding which Housman vehemently and memorably castigated Marx for his interpretation of *pellicula* (559-61 Warmington = 534-6 Marx):¹⁵

“ibat forte aries,” inquit, “iam quod genus! quantis
testibus! uix uno filo hosce haerere putares,
pellicula extrema exaptum pendere onus ingens”

“There went by chance a ram,” said he, “and what a breed! How huge his cods were! You’d think they were stuck on by scarcely so much as a single thread, that this huge load hung fastened to the outside of his hide.”

The rustic context, typical of obscene Latin,¹⁶ masks literary implications that result from the act of passing judgement.¹⁷ The mime writer Laberius would later call a ram *testitrahus*, in a line that could be a reminiscence of Lucilius’ description (154 Ribbeck), which is noteworthy for the “acoustic effect” of its three coined compound adjectives (Panayotakis 2010.429). I even think we could see here Odysseus clinging to the bottom of Polyphemus’ ram (*Od.* 9.432-4, 444-5). Lucilius’ Odyssean fragments only seem to come from the next book, 17; however, the picture of a ram carrying a heavy weight on its underside would surely cause one, on rereading, to think of Odysseus if the satirist had compared himself to Odysseus elsewhere.¹⁸ But certainty is not forthcoming.

Such guesswork notwithstanding, it is undeniable that the Lucilian fragments whose subject matter is sordid raise important questions of value, readership and intent. Our subject is nonetheless frequently treated with kid gloves in the scholarly literature, which pruriently expresses displeasure at Lucilian obscenity, or, conversely, which avers that Lucilius as the first of all high-status Roman poets was out to shock his audience by saying the unsayable.¹⁹ If Horace is right to claim (*Sat.* 2.1.71-

4) that Lucilius was a friend of the good and great, of the order of Scipio Aemilianus and Laelius, then Lucilius' output amounts to seedy portrayals of the demi-monde for their eyes only. Given the argument that Ennius likely did not incorporate obscenity into his poetry because he was from a lower social stratum (Petersmann 1999.296), can we assume that Lucilius was given *carte blanche* for obscenity because he could be considered a bantering mate for the ruling class? With Chahoud (2011.382), we can usefully compare Horace, even though he was inferior in status by far to, say, Maecenas.²⁰ In *Satires* 1.2 the diatribe satirist is really writing about a form of moderation for excessive behaviour (Gibson 2007.19-24), creatively utilising a mix of commanding genres and voices, including didactic (see e.g. Jones 2007.118-20). Such repurposing of authoritative literature may have humorous value, in addition to bolstering, potentially, the agency of the humble author. Now, throughout this discussion we shall several times see Horace re-interpreting Lucilius (dead and therefore unable to answer back in defence), in ways which could be said to put a suggestive spin on his character assassination of his predecessor. In some ways, the aim here is to present a somewhat cleaner Lucilius and a somewhat dirtier Horace. Of course I am not advocating that Horace has to be read in that particular fashion, merely that the possibility for a wanton or obsessive reader exists. Nor am I claiming that Horace directly alludes to certain Lucilian passages which have conveniently been preserved; I merely posit that Horace on occasion refers back to what his readers might remember of Lucilius.

Indeed, we should not assume that any satirist's audience was naive to start with.²¹ Lucilius' packaging of city life for noble consumption may have been tongue-in-cheek, a confirmatory representation of "how the other half lived." After all, it is well established that references to obscenity, however veiled, had a role to play in the courtroom,²² which is interesting since at least

two of Lucilius' books, the first and second of the mature hexameter collection, featured such law-court scenes. And at a finer-grained level, consider the knowing statement of Cicero (*Orat.* 154):

quid, illud non olet unde sit, quod dicitur cum illis, cum autem nobis non dicitur, sed nobiscum? quia si ita diceretur, obscenius concurrerent litterae, ut etiam modo, nisi autem interposuissem, concurrissent.

Is it not perfectly plain why we say *cum illis*, but use *nobiscum* rather than *cum nobis*? If the latter were used the letters would coalesce and produce an obscene meaning, as they would have done in this sentence unless I had placed *autem* between *cum* and *nobis*. (trans. Hubbell)

Cicero coyly points out that he nearly mentioned the obscenity *cunnus* in the course of his explanation, but refrained from so doing.²³ The collection of Lucilian penises which follows shows the satirist, though perhaps lacking quite so much subtlety and possessing a more robust vocabulary, engaging in similar play with language, and holding back from obscenity. This authority is similar to that of Cicero in that social status plays a role, and indeed on occasion Lucilius is also engaging in instruction, or at least a mocking version of didactic practices, as in the spelling rules of his Book 9.²⁴

Fortifications and Fans

In tandem with such derring-do, however, the first penis I wish to consider is also Ciceronian, and (surprise!) may not be a penis at all. It seems to appear in a metaphor in a letter to Atticus, having sent his *Second Philippic* to Atticus for criticism, he has presumably been told that he need not shield his friend Sicca, who has something to do with the freedman Fadius, from his attack on Antony (Cic. *Att.* 16.11.1):²⁵

itaque perstringam sine ulla contumelia Siccae aut Septimiae, tantum ut sciant παῖδες παίδων sine uallo Luciliano eum ex C. Fadi filia liberos habuisse.

So I shall touch on it, without any offence to Sicca or Septimia, just enough to make future generations aware, without Lucilian hedging, that he had children by C. Fadius' daughter.

The phrase *uallo Luciliano* has also been read as $\phi\alpha\lambda\lambda\tilde{\omega}$ *Luciliano* (hence it belongs to this collection of penises), and certainty is lacking. However, both of these options are worthy of comment, if we approach the phrase without the assumption that *sine ulla contumelia* and *sine uallo Luciliano* must mean similar things. They do not both refer to Sicca and Septimia. If it is a Lucilian penis to which Cicero refers, his meaning is not necessarily that he is making his claim without the iambic obscenity supposedly practised by Lucilius. Instead, he will make the allusion to untoward behaviour with a freedman's daughter without the safety of an apotropaic Lucilian emblem, without cloaking it as a private matter, and without carefree festive or ritual banter. Certainly, Cicero is keeping something in reserve, as the sentences before and after that reproduced above show; the former (though corrupt, see Shackleton Bailey *ad loc.*) ends "I scarcely held myself back" (*aegre me tenui*), while the latter continues by bemoaning the lack of licence to speak:

atque utinam eum diem uideam cum ista oratio ita libere uagetur <ut> etiam in Siccae domum introeat! sed illo tempore opus est quod fuit illis Illuiris. moriar nisi facete!

And I only wish I may live to see the day when that oration (*sc.* the Second Philippic) may have such free circulation in Rome as to find its way even into Sicca's house. "But we must have a return to the state of things under the triumvirs!" Hang me, if that isn't a good joke!

The problem is that the joke itself seems (as Shackleton Bailey *ad loc.* has explained it well) to be a reference to Fulvia's three husbands, Clodius, Curio and Antony, and implies naughtily that Clodius was cuckolded by Curio and Antony even when Fulvia was married to him. This subtle but still sexual joke gives the lie to the profession of being without a "Lucilian phallus," even if we take it conventionally as a symbol of lascivious wit.²⁶

As for *uallum*, we should recall that it was applied in a military metaphor by Horace to describe the obstacle to seducing a matron: her clothing (*Sat.* 1.2.96-9, with Gigante 1993.84-5). Even if *uallo* is accepted in the letter to Atticus, some think what is referred to is the short stake (*uallus*) used to build a stockade (*uallum*) – and thus an indication that Cicero wants to write without Lucilian invective.²⁷ But *uallum* could denote the defensive palisade itself. Instead of or as well as alluding to Lucilius' diatribes, Cicero might be referring to his gift for euphemism. The advantage of this reading is that the phrase *sine uallo Luciliano* would indicate that posterity will receive the entire truth about Antony from Cicero's *Philippics* 2. If, as is quite possible, Cicero (our only source) made up this indiscretion of Antony's youthful marriage with the daughter of a freedman,²⁸ this truth is actually not one at all. The equivocation of hedging is the result of a sense of awkwardness or shame about the wrong things one has done; Cicero will not waver, but make his claim explicitly. Therefore, Lucilius' poetry, in contrast, was not so much aggressively phallic as pre-emptively self-protecting.

Interestingly, if the root word is *uallus* rather than *uallum*, this could mean a "winnowing-fan" (*OLD* 2). Now, Lucilius did mention this rustic utensil, a Bacchic tool perhaps especially appropriate to describe a woman,²⁹ in erotic contexts, though only through alluding to the alternative spelling *uannus* in his choice of a verb, *uanno*. This occurs twice, once in the apples-and-oranges choice proposed between boys and women as sexual objects, *hunc molere, illam autem ut frumentum uannere lumbis*, "[I can make] this boy grind, but as for her she'll be winnowing corn with her thighs" (302 Warmington = 278 Marx), and again: *crisabit ut si frumentum clunibus uannat*, "she'll bounce as though she were winnowing corn with her buttocks" (361 Warmington = 330 Marx).³⁰ The winnowing-fan is a sexual metaphor for movement during intercourse, and it is perhaps odd or deliberate that the two major possibilities for the word which Cicero wrote are, essentially, the

sexual parts of either men or women respectively.³¹ Still, again the claim not to be mentioning a Lucilian image is belied by Cicero's fixation on the sexual dangers of Antony (and Fulvia); he knows Atticus – who has read the speech – knows that the maintenance of decorum is merely a fiction.³² I ended the last section with Lucilius Book 9, and the *crisabit* fragment just discussed comes from that Book: is it possible that Lucilius is explicating a kind of facetious etymological story?

Failure

That easy use of Greek in Cicero's private correspondence can be compared with its frequent Lucilian appearances (as Horace would memorably chastise them in *Satire* 1.10.20-30);³³ less demurely perhaps, a seduction scene that goes wrong may reflect that Greek was the language of pillow talk (331-2 Warmington = 303-4 Marx):

cum poclo bibo eodem, amplector, labra labellis
ficticis conpono, hoc est cum psolocopumai.

when I drink from the same cup, when I embrace, when I place my lips to the little
lips of the deceiver, that is when "I'm racked with tension" (trans. Rudd 1986.166)

He drinks, he embraces, he kisses – but what does *psolocopumai*, a transliteration of the Greek ψωλοκοποῦμαι, entail? Clearly the code-switching encloses something obscene (despite Hass 2007.94). The compound verb is only elsewhere extant, in the active, in the margin to *P.Lond.* 604 B col. 7 (first identified by Crönert 1910.470-1; see Adams 2003.361), with τὸν ἀναγινώσκοντα ("the reader") as the object. Even there, it is unclear whether the implication is that the reader is merely "affected with priapism," as the *LSJ* Supplement decorously has it, or ejaculation occurs.

Horace's *Satires* 1.2, seen as a parallel by Ströh (2000.25), gives a possible imitation, describing an erection and perhaps its payoff (*Sat.* 1.2.116-8):

tument tibi cum inguina, num si
 ancilla aut uerna est praesto puer, impetus in quem
 continuo fiat, malis tentigine rumpi?

When your loins are swollen, if a maidservant or a household slave-boy is on the spot and you can attack them straightaway, do you prefer to be broken by your hard-on?

Here Horace “Latinizes the technical Grecism” (Gowers 2012.114) of Lucilius’ *psolocopumai*, and to describe a lack of sexual success.³⁴ So does that mean that Lucilius’ usage also featured an unhappy ending? While I am trying to avoid circularity, if Horace’s verb is passive, is ψωλοκοποῦμαι also passive? In Attic Comedy female speakers use the passive voice when they refer to themselves, and males use the active (Bain 1991.55). Would this apply here? Or, even if the verb is in the middle voice, it could perhaps be derived from a Greek verb such as κόπτειν (“to hit”),³⁵ a verb which could be used as a synonym for *futuere*.³⁶ Assuming a simultaneous occurrence with the other actions, if *hoc est cum* is temporal, then it could describe premature ejaculation, with the planned sexual encounter curtailed when the protagonist comes too soon.³⁷ If the Greek “also had a distancing effect” (Adams 2003.362), then this may be a case of the speaker’s unconscious revulsion at his own inadequacy. Compare, though, Archilochus’ Cologne Epode (fr. 196a West), where the delicately described encounter with the younger daughter of Lycambes takes place among the flowers (v.28), which mirror the earlier language of cornice, gates and grass (v.14, 16) and Neobule’s over-ripened flower (vv.17-18). In that case, the (likely but much debated) comic premature ejaculation introduces a completely unexpected and alien component with its “white force I sent out” (λευκ]ὸν ἀφῆκα μένος, v.35); yet the impact is graphic.

However, whoever read the word ψωλός in conjunction with a verb that means “to cut” would not necessarily understand the noun to imply “with foreskin pushed back,” meaning an erection.³⁸ But it could also mean “circumcised, with the foreskin cut away” (ἀπεψωλημένοις).³⁹

Since κόπτειν can also mean “to cut,” the pun is enforced by repetition: the smooth seduction culminates in a painful operation.⁴⁰ The Lucilian fragment with *psolocopumai* could be related in setting to the three times in *Satires* 1 that Horace mentions Jews near the end of a poem.⁴¹ The last time is an especially Lucilian context (Horace is saved from the Pest by Apollo, in an adaptation of his predecessor’s quotation of Homer),⁴² and there the circumcision joke, already an explicit example of low humour, with its addition of the bodily function of “farting in the faces of the curtailed Jews,” is enhanced when Aristius, Horace’s friend, refuses to save him *sub cultro*, “from under the knife” (*Sat.* 1.9.74).⁴³ Whether or not the circumcision joke, to be used by the later satirists (Döpp 2008), already had a Jewish cast in Lucilius, it is possible that the operation was seen as an insult to manliness via a conflation of circumcision and castration (cf. Sen. *Q. Nat.* 7.31.3).

One Lucilian character is driven to this last resort of castration, in what is advertised as the taking of revenge, elaborate or maybe even ritualistic, although at face value the idea of harming oneself to harm others seems foreign or unlikely (303-5 Warmington = 279-81 Marx):

hanc ubi uult male habere, ulcisci pro scelere eius,
testam sumit homo Samiam sibi, ‘anu noceo’ inquit,
praeceidit caulem testisque una amputat ambo

when the man wants to spite this woman, and take vengeance for her crime, he takes
to himself a Samian pot-sherd, saying, “I am hurting the old woman,” and cuts off the
stalk and lops off both balls at once

Slippery meanings here include the obvious pun on *testis* (“testicle”) with *testa* (Mras 1928.83), and plausibly the term *caulis*, the earliest extant attestation of such vegetable imagery as euphemism for the phallus (Adams 1982.26-8). That is interesting,⁴⁴ given the emphasis elsewhere in Lucilius – not to mention other satire – on the moral efficacy of members of the brassica family, and other home-style vegetables, sorrel for instance (and cabbage, *holus* in that case, in Horace’s portrait of Lucilius

in *Satire* 2.1).⁴⁵ So, too, the all-or-nothing response (chopping off penis *and* testicles) seems to defy the castration anxiety we might expect.⁴⁶

A similar example, which the commentators print as following soon afterwards, seems to present two unpalatable choices for the speaker: to continue having sex with a wife (the oversexed matron familiar from mime, farce and comedy: think a seedier version of Nausistrata from Terence's *Phormio*) cuckolding one is apparently better than castrating oneself (306-7 Warmington = 282-3 Marx):

dixi. ad principium uenio: uetulam atque uirosam
uxorem caedam potius quam castrem egomet me.

I've said my speech. To come to the point: I would strike my petulant and man-obsessed wife rather than castrate myself.

The high-flown tone here, whether mocking or not, tries to make a good fist of the speaker's abjection. Owing to the several meanings of *caedere* ("to kill," "to fall," "to 'bang'"), the speaker can be interpreted as not hitting or killing his wife but going meekly back not just to her but to his regular sexual routine to boot.⁴⁷ Although *caedere* has the whiff of punishment about it (Adams 1982.145-6), the refusal to let rage overwhelm is important, especially if Lucilius (or the stand-ins whose affairs he describes) could be interpreted as similarly philandering (Charpin 1978.281). But *caedere* also means "to cut" (*OLD* 8): the statement therefore puns on the idea of "screwing/slicing" the wife rather than oneself. So there is a possibility of triumph after all: but it is still a hollow victory if it is only better than self-harming.

Indeed, there is possibly one Horatian nod to Lucilius which can be read as a veiled reference to these instances: the satiric successor claims that the older poet, if transported to the present day, "would often in making his verse scratch his head" (*in uersu faciendo | saepe caput scaberet, Sat.*

1.10.70-1). While the context features attempts by the displaced Lucilius to fit into the new poetic aesthetic by self-censoring and editing his work down, the image which Horace employs is doubly slippery: not only does the word *caput* commonly denote the glans of the penis (Adams 1982.72),⁴⁸ but scratching one's head was a celebrated sign of the pathic. The gesture could be seen as effeminate if you used one finger, as in the celebrated invective of Calvus against Pompey, where the implication is either that the perpetrator's hairstyle is not to be disturbed, or that the scratcher is displaying womanly nervousness (18 Courtney = 39 Hollis):⁴⁹

Magnus, quem metuunt omnes, digito caput uno
scalpit; quid dicas hunc sibi uelle? uirum!

Magnus, whom everybody fears, scratches his head with one finger. What would you say he wants for himself? A man!

So in this subversive reading, what Horace denigratingly says Lucilius would do in Horace's own time (violence to his genitals), Lucilius was already talking about doing in his own time; Horace makes Lucilius effeminate, in a way which dramatises Lucilius' own self-mocking record of failure.

Filth

Another scenario in Lucilius, which has been interpreted by all as decidedly more erotic, is actually entirely metaphorical: *perminxi lectum, imposui pede pellibus labes*, "I wet the bed, I made a mess by putting my foot on the skins" (1183 Warmington = 1248 Marx). The possibility it is a penis at all depends on the prospect that *pes* here means "penis," rather than "foot" as I have translated it.⁵⁰

Some scholars think this describes a wet dream like Horace's in *Satires* 1.5.82-5:⁵¹

hic ego mendacem stultissimus usque puellam
ad mediam noctem exspecto: somnus tamen aufert
intentum Veneri; tum immundo somnia uisu
nocturnam uestem maculant uentremque supinum.

Here I stupidly wait right up to midnight for a lying girl: sleep, however, took me, though I was intent on lovemaking; my dreams with their obscene fantasies stained my pyjamas and my stomach as I lay on my back.

Ejaculation is here still the figure for satire in its staining sense,⁵² but Horace's graphic depiction of his sexual exploits has a sorry (and soggy) conclusion, a deliberate self-effacement. Now, urination can be a "crude metaphor" for ejaculation.⁵³ Yet it is easy to be seduced by the prospect of ever more Lucilian obscenity to form a contrast with Horace's – if not exactly squeaky-clean – fall-guy image. A mud metaphor, for instance, is equally plausible, with Lucilius coming in from outdoors and getting dirt on the furnishings as a result. Such an interpretation would deepen Horace's judgement of Lucilius as *lutulentus*, "muddy" (*Sat.* 1.4.11, 1.10.50), implicitly a literary-critical opinion but as a result a literal one too. That said, the famous Horatian take on Lucilius, which immediately follows, is complicated by "foot" as "penis:" *uersus dictabat stans pede in uno*, "he dictated his verses standing on one foot" (*Sat.* 1.4.10). Of course, this would not be actually standing, but "depending on" (*OLD* 21, cf. *OLD* 5, "becoming erect"): the resulting image is still surreal, and ends up emphasising the simultaneity of the actions, with Lucilius narrating the act in the course of performing the act. Not only is Horace taking a cheap shot at his predecessor, but he may be revealing a truth about his poetry: Lucilius' dedication to making a record of events is such that he must multitask.

But if regular urination is really the referent, we may compare a different Horatian context. Horace, or at least the diatribe speaker of *Satire* 1.3, is discussing whether a friend who has urinated on a couch when drunk or has thrown on the floor "a plate rubbed by the hands of Evander" (*catillum* | *Euandri manibus tritum*, 1.3.90-1). Once more there may be Lucilian parallels. Two major Lucilian commentators claim that the urination of the friend recalls Lucilius' line above,⁵⁴ and several have identified the "errant friend" of this satire with Horace himself.⁵⁵ We may agree with

them in part, if we believe that Horace in the *Satires* is doing damage to Lucilius' reputation. The friend destroys not just any old antique but a Roman antique, as Evander is familiar as the mythical king of Pallanteum, on the site of the future Rome (Verg. *Aen.* 8.97-100; Liv. 1.7). So too Horace is destroying his predecessor, the *echt*-Roman satirist. The clincher may be that Horace's *catillum* reflects, in the same *sedes* at the end of the line, a word used by Lucilius, *catillo*. The relevant fragment, preserved by Macrobius (*Sat.* 3.16), refers to a bottom-feeding fish, "a plate-licker of the Tiber caught between the two bridges" (*pontes Tiberinus duo inter captus catillo*, 603 Warmington = 1176 Marx).⁵⁶ Now, Macrobius specifies that *catillo* was technically the term for those who came last to an offering of Hercules and were forced to lick the plates (*proprie autem catillones dicebantur qui ad polluctum Herculis ultimi cum uenirent catillos ligurribant*). If this is so, it may be significant that Horace has chosen Evander, who famously hosted and would later venerate Hercules (*Aen.* 8.184-305; Liv. 1.7.3-15), as his representative of hoary antiquity, and therefore as his stand-in for Lucilius.

In any case, mud might be no less filthy: Lucilius' *catillo* literally "eats shit," because the major sewer of Rome emptied into the Tiber in its feeding-ground between the two bridges. Let us adduce the satirist's nastiest line, the matter-of-fact *haec inbubinat at contra te inbulbitat*, "this woman be-bloods, but the other be-shits you" (1182 Warmington = 1186 Marx). The last example has been interpreted by the commentators as a condemnation of greedy prostitutes who seek custom despite their menstruation or diarrhoea,⁵⁷ although the interpretation seems only to hold for the first culprit. The *in-* prefix complicates matters because it is the addressee who is doing the penetrating, while the verbs indicate that he, the self-same penetrator, is instead spattered by the receivers' bodily fluids:⁵⁸ the joke is on the addressee, and he is the greedy one who loses out. Bottoms are indeed a big deal in Lucilius: witness the line, *si natibus natricem inpressit crassam et capitatam*, "if he has pushed a thick-headed trouser-snake in his buttocks" (62 Warmington = 72 Marx). This fragment is certainly

playful, with the prefix *nat-* repeated (and perhaps a pun on *crassam* and *Crassus*, the son-in-law of Scaevola from the trial in Book 2, to which the fragment is assigned by Nonius).⁵⁹ Yet if this is as obscene as Richlin (1992.168) deems, how could it have been spoken in an official setting, as the law-court scene of Book 2 seems to have been? Further exuberant wordplay on the same theme is found in the statement, cited by Porphyrio on Horace *Odes* 1.27.1, that *podicis, Hortensi, est ad eam rem nata palaestra*, “the wrestling-school, Hortensius, is born for the purpose of the rump” (1180 Warmington = 1267 Marx). To be sure, the allusion refers to the gymnasium’s reputation as a hive of paedophilic vice; still, the word *natis* (“buttock”) is hinted at by *nata* (Hass 2007.133-4), making this line more about witty word games, holding greater (perhaps sympotic) nuance than straight invective. And one more reference to posteriors in *non peperit, uerum postica parte profudit* (“[she] did not so much give birth as pour forth from her back passage,” 111 Warmington = 119 Marx) may describe not a fart, defecation or episode of childbirth but the aetiological formation of an island such as Procida in the Bay of Naples (Gowers 2011.181-2). Again we have a mock-didactic scenario.

Final Fantasy

It should be clear that, despite the difficulties of interpretation, we have in these fragments an odd blend of hyper-realism and fantasy. An interesting example is the line which might follow the seduction scene above, because it seems to describe the aftermath of the action described by *psolo copumai: at laeua lacrimas muttoni absterget amica*, “but the girl wiped off the tears from my cock with her left hand” (335 Warmington = 307 Marx). This phallus, as a possible precursor of Horace’s talking *mutto* (*Sat.* 2.68-72) and Persius’ “ejaculating eye” (*Sat.* 1.18), is driven to tears (Freudenburg 2001.164-5). I wonder about the specification of the “left hand.” Elsewhere in Lucilius, a woman, who *et pedibus laeua Sicyonia demit honesta*, “also, with her left hand, took the lovely Sicyonian shoes

off her feet" (1157 Warmington = 1161 Marx),⁶⁰ uses her left hand entirely decently.⁶¹ In this latter fragment *honestia* could alternatively agree with *laeua*, which presents a contradiction of unlucky and honourable. But the "aftermath" fragment suggests cleaning and a re-establishment of decorum, rather than indiscriminate sexual swagger. Crying is, after all, not an optimal response to a sexual tryst. So aggression is not necessarily the watchword; rather, in the examples I have adduced, the eroticism and obscenity are, in the end, fairly nuanced.

Picking up the element of fantasy in the Lucilian descriptions of sexual activity, we might recall the choice of the word *fictrix* ("deceiver") as a description of the participant in the tryst with the premature ejaculation (331-2 Warmington = 303-4 Marx above). We should ask ourselves how different the stereotypical sneaky "Woman the Deceiver" (among many others, the label at Dixon 2001.137 on Lesbia) is from the poet, himself a maker of *ficta* in an important and potentially programmatic passage (791-2 Warmington = 688-9 Marx):

rem populi salute⁶² et fictis uersibus Lucilius
quibus potest, inperit, totumque hoc studiose et sedulo

Lucilius addresses the common weal with good cheer and made-up verses, such as he is able to write, and all this earnestly and eagerly

While the other reference to *fictores* in the Lucilian corpus is disputed (Lactantius gives *pictorum* at 529 Warmington = 489 Marx), it also involves *somnia* and *ficta*. The subject of that fragment (which I intend to discuss elsewhere) is divine sculptures, which has implications for the meaning of *fictrix* in the *psolocopumai* fragment, which could be "modeller" as well as "dissembler." If *fictrix* means "sculptress,"⁶³ then we can consider the reference to marble in another fragment from book 29 as more than just an indication of colour (923-4 Warmington = 859-60 Marx):

hic corpus solidum inuenies, hic stare papillas

pectore marmoreo.

here you will find a firm body, here breasts standing out on a marble-white chest

One could imagine the speaker as a prostitute advertising her wares, willingly participating in masculine objectification,⁶⁴ but *solidum* also seems to promise certainty, *terra firma*.⁶⁵ But if, as is very much the case for Horace's conception of Lucilius, the poetic corpus is mirrored by the satirist's actual *corpus* (Farrell 2007.186-8), the second-person direct address could certainly be read as an invitation to the reader (with its suggested topics) as much as one to an internal addressee.⁶⁶

Yet a favourite, swashbuckling rationale for the workings of satire, as Lucilius' inheritors practised it, is the freewheeling ethos of the Bakhtinian carnivalesque. This theoretical elucidation has been used to read the grotesque body as a symbol of the punishing sterility of Roman satire.⁶⁷ Such a reading might be prompted by the Saturnalian aspects of Horace's second book (with both *Satires* 2.3 and 2.7 taking that festival as their setting).⁶⁸ The Saturnalia was a famously topsy-turvy affair, where restrictions on free speech were relaxed – but would this mean that staining obscenity was authorised? I have held back on mentioning Bakhtin till now because I am not certain that it is especially useful to read all of extant Lucilius through that theoretical prism. In particular, it would be remiss of me to make further claims about the dialogic or polyphonic nature of Lucilian satire, when so much is uncertain about the fragments. However, in Lucilius' Book 6 at least, a slaves' festival is explicitly cited, whose name does not fit into metre (252-3 Warmington = 228-9 Marx):

seruorum est festus dies hic
quem plane hexametro uersu non dicere possis

This is that slaves' holiday which you simply could not express in a hexameter line.

This festival, as Auhagen (2001.19-20) notes, could have been the Saturnalia. Yet even the name of the festival is not mentionable, which does not seem encouraging for the prospect of free speech

elsewhere in Lucilius' oeuvre. Now, the possibility is left open by the lack of a definitive name that it could have been not the Saturnalia but the Compitalia, a festival supposed to have been instituted by Servius Tullius to commemorate his conception after his mother saw a phallus rise out of the hearth.⁶⁹ Giant penises are not distant from the myth of satiric origins, given the possibility that Fescennine verses consisting of ritual abuse had something to do with some early version of the genre.⁷⁰ The etymology of *Fescennini* may have derived from a word for "penis," *fascinum*,⁷¹ with apotropaic associations, and Varro reminds us that Roman children wore amulets, some of which depicted phallic symbols (*L.* 7.97). Indeed, Horace's wet dream in *Satire* 1.5 was perhaps an apotropaic attempt to guarantee the success of the peace negotiations in the near future between Octavian and Antony (Reckford 1999.544-5); the pun in *immundus* there emphasised the triviality of the sexual congress compared to the real-world political congress.⁷² But the phallus did not deter at least one Lucilian character in Book 2, perhaps in the same trial context as the "thick-headed snake" (62 Warmington = 72 Marx) above, to game the system; rather, it encouraged him with the intention of warding off others questioning him with disapproval (67-9 Warmington = 78-80 Marx):

nam quid moetino subiectoque huic opus signo?
ut lurcaretur lardum et carnaria fartim
conficeret?

for what need was there of a phallic emblem put on? So that he might stuff himself by
guzzling up bacon-fat and stripping meat-hooks?

The link between the phallus and gluttony is that the former could be the mark of a member of a dining society. Here the phallus ends up delivering its effect by being stuck on the badge for the benefit of role-playing: a mask to downplay rather than to advertise aggression.⁷³

While I do not suggest that it is definitely Lucilius who assumes this persona, or any other discussed in this article, my conclusion is that the penises described in his poetry, and which seem at

some level to characterise it, need not have obscene, derogatory or even aggressive meanings to do the work of satire. In other words, not all of this is Richlin's "staining:" even if the poet clearly knew his way around the inside of a brothel, we should at least admit that there is more to this work than belligerent "being on top" and invective combativeness. Instead, layers of irony are possible, even in the midst of sexual situations, in Lucilian situations which do not need to be read sexually and in Horatian situations where tendentious readings bring out extra, between-the-lines discredit to his predecessor.⁷⁴ Often these analyses have rested on just one word, but the forthrightness of the language employed and the ubiquity of references to the phallus should not dull us to the author's desire to provoke, knowingly but generally harmlessly. Although mutuality seems to be too much to ask for, and we have seen a fair amount of braggadocio, in the style which Catullus will adopt with his *nouem continuas fututiones* ("nine consecutive fuckings," 32.8), we should not be so invested in the sexually aggressive Lucilius which is so often read into the fragments. In fact, we might go so far to say that it is worth considering the Lucilian phallus to be consistently on the back foot.

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NOTES

¹ Henderson 1989.54-7; I treat a related issue, an instance of euphemism, in Goh 2015.

² See Chahoud 2011.380-2 on the absence of more than simply innuendo in satire; cf. Steenblock 2013.35-50.

³ Cf. Petronius, who mostly avoids primary obscenities (Schmeling 2011.xxvi). I define these, after Henderson 1991.35, as references to the "sexual organs, excrement or the acts which involve them." As for Lucilius' reference to *eugium* ("hymen") in *Hymnis sine eugio* ("Hymnis without maidenhead:" the fragment's only discernible words) at 896 Warmington = 940-1 Marx, see Adams 1982.83 for discussion, although the argument that *eugium* must mean *cunnius* is weakened by the state of the words transmitted immediately preceding *Hymnis* (*sine podice* there is Marx's conjecture for transmitted *in epodis*); the hopelessly corrupt reference seems to involve *lacking* the obscene object.

⁴ On the question of the comic body, cf. e.g. von Möllendorff 1995.74-90, Foley 2000, Revermann 2006.145-59, and recently Compton-Engle 2015.24-6, 40-3. See Marshall 2006.62-6 for the question of whether actors of Roman comedies wore phalluses as part of their costume.

⁵ For the un-Old Comic nature of Horace's phallus in the *Satires*, see Ferriss-Hill 2015.53-5, where Lucilius is only mentioned in terms of the city/country divide (see 102 on the possible derivation of *satura* from satyr-play; the low-key nature of this relation in extant satire precludes that genre's phalluses from appearing in this survey).

⁶ See Hughes 2011.181-3: "while the ritual *phallos* may be erect and fertile, the comic article is invariably flaccid and impotent" (84). Green 2006.146-50 is good on the gradual transition from long, dangling *phalloi* to tied or looped-up examples.

⁷ See e.g. Fischer 1999, with Athen. 5.201e. Csapo 2013 treats the Dionysiac procession at Athens.

⁸ Though the manuscripts transmit *Lucialinum* and at least one other reading, *Caecilianum*, is possible. See on the adultery mime McKeown 1979, Fantham 1983, Freudenburg 1993.46; cf. Newman 1990.143-4 for Arnobius and now the hypothesis of Panayotakis 2010.319 on Laberius 45 Panoyatakis, which bears a resemblance (concerning as it does shit-remnants on testicles) with Lucilius 1182 Warmington = 1186 Marx, discussed below.

⁹ The similarities between Catullus and Lucilius in terms of the writing of personal poetry have been outlined in detail by Hass 2007, especially 19-29. See also Newman 1990.66-9 and now Roman 2014.35-6. Hutchinson 2012.76n49 is not right, I think, to posit that Lucilius' love-poetry and satire (whatever this meant to the poet) occupied separate books.

¹⁰ As for Roman comedy, Lucilius' poetry ostensibly moves beyond that genre's outdoor scenarios into the bedroom, and mentions obscenities to a greater extent, if we ignore Plautus' and Terence's references to rape: see Auhagen 2001.13-19.

¹¹ Porphyrio tells us, in commenting on Horace's C. 1.22.10 (the Lalage-ode), that "just so is the 16th Book of Lucilius inscribed as Collyra, and it is written about his girlfriend Collyra." Cichorius 1908.94 suggests the change from XVI to XXI, since book 16 seems not to contain any fragments suggesting such a focus on a single mistress. Richlin 1992.166 acknowledges these erotic elements in Lucilius' poetry (also at 44-5).

¹² When Horace's travelling party is joined by Maecenas, he smears *nigra collyria* ("black ointment," Sat. 1.5.30) on his eyes, ostensibly to help with his conjunctivitis: is this a retrospective staining of Lucilius' beloved *Collyra*?

¹³ Of the lines commonly attached to Book 22, two are single pentameters as transmitted, an elegiac couplet is preserved by Donatus, and one, 628 Warmington = 583 Marx, was assigned to Book 22 by Lachmann (Book 12 is transmitted), on the grounds that as preserved it fits a pentameter.

¹⁴ Essentially the dichotomy posed at Hass 2007.116: does Lucilian satire count as proto-elegy or Roman comedy?

¹⁵ Housman 1907.66: *pellicula* means *tergore* (as at Juv. 1.11). Even Warmington 1938.176 professes surprise: "Marx takes *pellicula* in the sense of foreskin; how I do not know."

¹⁶ Adams 1982.57, 71 takes the reading of genitalia in these lines at face value in discussing "verbs of hanging" (*pendere*) and the testicles as a "burden" (*onus*).

¹⁷ Williams 2010.350 cites this Lucilian passage in support of the argument that Roman males admired well-endowed peers. Schlegel 2005.163 seems tempted to connect the fragment with Hor.

Sat. 1.9, with its picture of the Pest clinging on to the Horatian persona. Hass 2007.128 interprets the scene, as does Krenkel 1970.79 though with different emphasis (“he said” or “she said?”), as a bedroom argument. Fiske 1920.167-8 reads a fable here.

¹⁸ Cf. e.g. Cucchiarelli 2001.30 with bibliography on Hor. *Sat.* 1.5 (which would imply Lucilius Book 3, on which that poem is based, too) as *Odyssey*, in the course of his persuasive argument (15-55) that it is equally a rewrite of Aristophanes’ *Frogs*. See Bain 2007.40-3 on μήδεα vs. μέζεα to mean “testicles” in Hesiod; also Rosen 2007.228 on Naevolus as a Siren in Juv. 9.147-50 (and 240-1 on Virro’s apples in Juv. 5.149-52).

¹⁹ Hass 2007.112-34 presents a Lucilius whose obscenities are emblematic of their personal perspective (see 121 on how they typify a “Liebhaber”). Gruen 1992, an influential reading, severely underplays the richness of Lucilius’ apparent lived experience and ignores almost all of the obscene fragments in the service of his identification of the satirist as “conventional moralist” (309); however, the analysis of Lucilius as not evincing “deep-felt misogyny” (286) chimes with the project of this article.

²⁰ That said, Hooley 1999 assimilates both Lucilius and Horace as close to authority.

²¹ Freudenburg’s (2001.275-7) analysis that the audience of Juvenal 5 is wrong-footed by the sub-Lucilian “sideshow routine” he provides does not, I think, take into account that Lucilius’ own act may have promised but not delivered the goods: see Rosen 2007.241n41 for similar comment on “frustration” being what we expect from a satirist.

²² See e.g. Corbeill 1996.104-6 on Cicero’s own practice (106-24 on *Verr.* 2.3 and *Dom.*; 124-7 on the class implications of *os impurum*). On the performativity problem, see Ziolkowski 1998.43-6.

²³ See further, on the general alertness to such *cacemphata*, Ziolkowski 1998.33. Cf. the bilingual pun on the Greek name Konnos at *Fam.* 9.22.3, with Richlin 1992.18-26.

²⁴ Cf. Rosen 2007.222-3 on the “veneer of didacticism” in Juvenal 9.

²⁵ See Ramsey 2003.164-5 for comment on the final version at *Phil.* 2.3; Corbeill 1996.215-6 notes how the immediately following joke serves as ironic and macabre premonition of Cicero’s death.

²⁶ An anonymous reader suggests that the *sine* here could mean “allow,” which would mean that Cicero actually is employing Lucilius, to say “please forgive me the use of a Lucilian screen or euphemism,” referring to the Greek words or the formal phrase *liberos habuisse*, both of which are opaque ways of skating over Antony’s relationship with Fadia.

²⁷ Marx 1905, 2.*ad loc.* thinks that the spear (just like *hasta* or *cuspis*) is meant to stand for a phallic object. Shackleton Bailey (1967.299) cautiously approves but also cites the conjecture *felle*. Svarlien (1989.124-5) argues for the spear but notes its inapplicability in a case like this.

²⁸ Babcock 1965.13 claims the marriage was not formalised; Huzar 1986-7.97 disagrees.

²⁹ Cf. Verg. *G.* 1.166: *mystica uannus Iacchi*, “mystic fan of Bacchus,” and the Bacchanalian affair as described by Liv. 39.8-19. I think Richlin 1992.166 is wrong here to assign the action to a man. See Classen 1996.18 on such “country matters” (Shakespeare, *Hamlet*, 3.ii.116) being typically risqué for Lucilius.

³⁰ So *criso* “indicated the motions of the female in intercourse” (Adams 1982.136); cf. ps.-Acro on Hor. *S.* 2.7.50, Juvenal 6.322. However, this is a generally accepted conjecture since the Nonian manuscripts have *cursauit* – the sexual context is certainly likelier, if not explicit.

³¹ Perhaps a similar equivocation can be seen in 167 Warmington = 174-6 Marx, *quod si nulla potest mulier tam corpore duro | esse, tamen tenero manet, qui sucus lacerto, | et manus uberibus lactanti in sumine*

sidat ("but if no woman can be so hard in body [as a man is], still she who has sap oozing within a tender sinew, whose hand may sink on milky teat and dugs"); the equivalence of man and woman is complicated by the pun of *sucus*/σῦκον, "fig," slang for a woman's genitals. The reading here (Warmington's) is not certain.

³² For other kinds of fiction in *Philippics* 2, see e.g. Dugan 2005.337-8.

³³ See e.g. Hutchinson 2013.153-6 with copious bibliography.

³⁴ One anonymous reader notes that "*rumpere* cannot mean orgasm as the situation makes abundantly clear," but I am not so sure that the passive verb precludes the release of the sexual tension.

³⁵ Another possibility is κύπτειν/κυπτάζειν, which itself has a confused meaning: in comedy it implies bending forward for penetration from behind, but in other poetry it denoted fellatio, cf. Sophr. 39, 41. See Henderson 1991.179-80, 183. A middle or passive here could easily be interpreted as denoting a male being penetrated; we should not assume that Lucilius was clear, rather than coy, about what actually happened.

³⁶ See Adams 1982.145-9 for Latin verbs meaning "'Strike" and the like" (his title at 145) as synonyms for sexual acts.

³⁷ If *hoc est = id est* ("i.e."), *psolo copumai* still constitutes seductive foreplay: the protagonist is "raring to go."

³⁸ Cf. Ar. *Eq.* 965-6, *Av.* 507, *Av.* 560 (there feminine ψωλή); see Dunbar 1995.347.

³⁹ Cf. Ar. *Ach.* 161, *Ach.* 591-2, *Pl.* 267), the last modifying αὐτόν ("an old man").

⁴⁰ Note that Persius' estimation that Lucilius *secuit ... urbem* ("cut up the city," 1.114) can be interpreted as a surgical manoeuvre (cf. Barchiesi & Cucchiarelli 2005.210 on "the satirist's role as healer" in Lucilius).

⁴¹ Namely *Sat.* 1.4.142-3, *Sat.* 1.5.100, *Sat.* 1.9.69-70; see Gowers 2012.152 and *ad locc.*

⁴² It has been recognised since Porphyrio that Horace, with *sic me seruauit Apollo* ("in this way, Apollo rescued me," *Sat.* 1.9.78), offers a sly riposte to a Lucilian version, <nil> *ut discrepet ac τὸν δ' ἐξήρπαξεν Ἀπόλλων* | *fiat*, "so that it may be all the same and become a case of 'and Apollo rescued him'" (267 Warmington = 231 Marx) with its Homeric quotation (*Il.* 20.443). The double invocation serves as "poetic protection:" Henderson 1998.171. Note how *eriperet* (*Sat.* 1.9.65), which could have translated the Homeric verb, cf. Henderson 1993.85, has perhaps more sinister connotations of ravishment and rape. For the Pest as Lucilius, see Ferriss-Hill 2011.

⁴³ The superstitious Jew Apella (*α-pellis*, another circumcision joke already recorded by Ps.-Acro) in *Sat.* 1.5.100 has a suggestively similar name to Apollo, too, for which see Feldman 1996.511 n.111. See also on Jewish circumcision Gruen 2002.51-2, Isaac 2004.472-4.

⁴⁴ For *caulis* as a brassica, cf. Hor. *Sat.* 1.3.116, 2.2.62, 2.3.125; *colis* at Cat. *R.R.* 157.2, Hor. *Sat.* 2.4.15. See also Gowers 1993.252-3 on the *coliculus* of Mart. 5.78.7.

⁴⁵ See e.g. 205 Warmington = 1235-40 Marx, which is the long passage in praise of sorrel (in Laelius' mouth), preserved in Cic. *Fin.* 2.24. I discuss both the sorrel and *holus* in forthcoming book chapters.

⁴⁶ Cf. the "wishful thinking" (Nikoloutsos 2007.73) of Priapus at Tib. 1.4.70, suggesting that the profit-obsessed boy who rejects a lover-poet will castrate himself in devotion to Cybele.

⁴⁷ Cf. *OLD* 2, Cat. 56.7, Laber. 15 Panayotakis. See also *ita uti quisque nostrum e bulga est matris in lucem editus*, “just as when each of us was produced into the light from our mother’s sack” (704

Warmington = 623 Marx); business as usual resumes. Cf. Hass 2007.125-6 on “Treueproblematik.”

⁴⁸ There is cutting, too, in the immediate context: Horace has just said that modern-day Lucilius *recideret omne quod ultra | perfectum traheretur* (“would cut down everything dragged beyond complete,” *Sat.* 1.10.69-70). For scratching (e.g. *scalpo*) in an obscene sense (implying *pedicatio*) see Adams 1982.149-50. If the suggestion seems far-fetched, consider that Horace immediately afterwards talks about making poetry worth reading (*quae legi digna sint*, 1.10.72): the author (who has written a poem in this book in the voice of Priapus!) is trying to close off the possibility of these salacious interpretations of satire. Priapus refers to his “head” stained with excrement – of crows (delayed till the next line): *merdis caput inquiner albis | coruorum* (“may my head be defiled by the white shit of crows,” 1.8.37-8), cf. Gowers 2012.276-7 and also 266 on the decapitation and obscenity of *truncus* and *ficulnus* (“trunk,” “fig-tree,” 1.8.1).

⁴⁹ Cf. Cicero saying the same of Caesar (Plut. *Caes.* 4.9), for which “foppishness” see Kraus 2005.104-12; Juv. 9.130-3. For not wanting to disturb one’s coiffure, see Courtney 1995.210, Williams 2010.244; Jocelyn 1996 and Hollis 2007.84 favour the interpretation of more general anxiety.

⁵⁰ For *pes* = *mentula* see Schol. Eur. *Med.* 679.

⁵¹ Fiske 1920.310-11; see also Hass 2007, 100-1, and 157, after Cichorius 1908, 255; Terzaghi 1934. 298.

⁵² Richlin 1992.206-7, Plaza 2006.152-3. Cf. Hor. *Ars* 470-1, Pers. 1.113-14, Juv. 1.129-31.

⁵³ Adams 1982.142, cf. Cat. 67.30, Hor. *Sat.* 2.7.52, Pers. 6.73. Holzberg 2002.81 interprets Cat. 39’s portrait of Egnatius who brushes his teeth with urine as an indication that he is a pervert given to fellatio.

⁵⁴ Marx 1904-5, 2.396; Krenkel 1970, 2.667 (who also offers the *Sat.* 1.5 interpretation). For the similarly drunk dinner-guest (*scurra?*) of *Sat.* 1.4.86-90 as a representation of Lucilius, see e.g. Anderson 1982, 16-17. Those lines immediately precede a direct quotation of *Sat.* 1.2.25-7 at 1.4.91-3, on which see Feeney 2009, 20-1.

⁵⁵ Sharland 2010, 152-3, cf. 144-6 on *Sat.* 1.3.29-37; Sharland follows Freudenburg 1993, 29-33, who adapts Armstrong 1989, 37-41 to take in the comic tradition of buffoonery.

⁵⁶ I discuss this fragment elsewhere in forthcoming work.

⁵⁷ Despite Fest. [Paul.] 23L, *est puerili stercore inquinare* ("it means to soil with a child's dung"), which seems to suggest that the second, anally penetrated partner, is a boy rather than a girl. Rudd 1986.166 n.17, in this case perhaps fairly, accuses Lucilius of a dire lack of taste.

⁵⁸ Johnson & Ryan 2005.159: the *in-* prefix emphasises "just how messy the process can be."

⁵⁹ Cf. Adams 1982.31 on the possibility this is a whip, though see Williams 2010.315-6; I agree with that analysis, that it is not the phallus which is out of order here, but the receiving of it.

⁶⁰ Cf. Lucr. 4.1125, in which the Sicyonian shoes laugh mockingly at their owners in love; see Plaza 2000.17.

⁶¹ But see Williams 2010.25 (with note at 312) for *pullaria* ("right hand") in Plautus, recorded in Festus as so called because that was what was used for masturbation of the *pullus* ("penis," perhaps that of a partner).

⁶² The first three words are disputed: *item populi salute* is transmitted (with *salutem* in some manuscripts); *rem populi* is Lachmann's conjecture, supported by Housman 1907.59, who criticises Marx's reading *te, Popli*.

⁶³ So Richlin 1992.166 translates it, cf. Cic. *N.D.* 3.92

⁶⁴ See e.g. Fiske 1920.263-4, with reference to Hor. *Sat.* 1.2.83-5. Hooley 1999 reads this fragment as being about “the least troublesome and most economical opportunities for sexual gratification,” although his formulation (“seems to comment explicitly”) leaves room open for disappointment. The body could be a boy’s – *papilla* is used of men at Mart. 8.64.10, Suet. *Otho* 11.2 – but this is not necessarily Williams’ (2010.24) “interchangeability of boys and women as erotic objects;” rather, fluidity of gender may be emphasised in that one would expect a phallus to *stare* instead.

⁶⁵ On the parallel at Ter. *Eun.* 318, where Pamphila is described by her besotted lover Chaerea as possessing *color uerus, corpus solidum et suci plenum* (“real colour, a firm body and full of sap”), Vincent 2013.77 has an erotic reading incorporating the bilingual pun on *sucus*, as discussed above, though Barsby 1999.146 interprets the Lucilian phrase chastely as referring only to the “strength in a woman’s arm.”

⁶⁶ Cf. the *candida puella* of Cat. 13.4, 35.8 and compromised *candida* at 86.1: Gowers 1993.233-4. Lucilius linked whiteness with love’s universality, as in 957-8 Warmington = 830-1 Marx, *et amabat omnes; nam ut discrimen non facit | neque signat linea alba* (“and s/he loved everybody; for as a white line makes no distinction nor any mark ...”).

⁶⁷ See e.g. Miller 1998 for the theory’s relevance to the genre. Cf. for Persius’ brand of satire D’Alessandro Behr 2005; for Catullus’ personal mode as fissuring into dialogic, Batstone 2002.

⁶⁸ Oliensis 1998.52-3. On a broader Saturnalian aesthetic in Horace’s satire (mostly extending the conventional view to Book 1) see Freudenburg 1993.211-23, and the close readings of Sharland 2010.

⁶⁹ Marx 1905, 2.*ad loc.*, Cichorius 1908.286-7. Cf. Plin. *N.H.* 36.204; a mystifying passage claims a link to Lucilius: *tum sancta efferuentia numina uim uomuisse Lucilii ac regem Seruium natum esse Romanum*,

“then the holy deities, boiling over, vomited the spirit of Lucilius and the Roman king Servius [Tullius] was born” (Arnob. *Adv. Gent.* 5.18, 352-3 Warmington = 1339 Marx).

⁷⁰ Brink 1982.179-86, Braund 2004.414-8 and Graf 2005.201-2 discuss Hor. *Epist.* 2.1.139-55, which seems to provide a Latin inheritance in tension with the derivation from Greek Old Comedy.

Fescennine verses were in Republican times confined largely to weddings, cf. Cat. 61.119-48 for a literary example; see Hersch 2010.151-6. Ironically, another Lucilian reference to marriage, *nupturum te nupta negas, quod uiuere Ulixen | speras*, “being married, you deny that you will get married, because you hope Ulysses is alive” 565-6 Warmington = 538-9 Marx) describes a famous Greek couple with, apparently, a masculine future participle standing in for a feminine: Gell. 1.7.1-15.

⁷¹ Cf. Fest. [Paul.] 76L, Plin. *N.H.* 28.39; Maltby 1991.230, Hersch 2010.153.

⁷² As with *psolo copumai*, *intantum Veneri* is passive. Grammar is part of the joke: *intantum* could be the supine stem of *intendere*, which matches the fact that Horace is himself supine.

⁷³ Steenblock 2013.40-1 also reads the fragment as weakening the potency of the phallic symbol.

⁷⁴ Hence even Rosen, an enthusiastic proponent of satire’s acerbity, can entertain the existence of an otherwise oxymoronic “genteel Lucilian approach” (2007.227).